

## "The attempt to exhaustion of a [apartment] Paris." Write to Thomas Clerc

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### Abstract

*Published in 2013 by Gallimard Thomas Clerc inside is like an "attempt to exhaust a [apartment] Paris' Faubourg Saint-Martin Street. Heir to Georges Perec, Thomas Clerc wearing his seat by writing" documentary ", which is a saturated area as well as objects of literary and cultural references. several authorial posture are well staged, topical for some, surprising for others: owner, manic, dandy, esthete intellectual. Royal formal experimentation, Internal asks, in a mixture of humor and anxiety the portrait of the writer in his "provisional incarnations."*

*Keywords: Thomas Clerk, modernity, literary, creativity*

As a result of the slowdown of the national question in 1980, Quebec literature testifies to the rise of migrant writing, and called the poet Robert Berrouet Oriol in 1986. Note written as Québécoise The (1983) Régine Robin, How to Make Love to a Negro without tiring (1985) Dany Laferrière, the memory of water (1992) and Chen Ying

mirrors Pavilion (1995) sergio Kokis which all suggest a renovation making literary aesthetic break with tradition, infusing new issues: migration, exile, debates about identity and otherness in Quebec, to mention only the most pregnant. Robert Dion, in 1997, notes that "Quebec literature allows [then] impregnated by global movements, in par-

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ticular by the thought of postmodernism - a deterritorialized and dehistoricized thought, suitable for all hybridizations" (p 189) .. Even if a certain saturation of the category is felt by the 2000s, some writers still resonate with its literary themes that marked the end of the last century. Kim Thuy, through its Vietnamese-pen, reflects the persistence of these questions in writing Quebec, although it remains relevant. ru (2009) Man (2013) and sixth (2016) and to express all three problems that deregulation of the post-national context and their propensity to mutual cultural influence. In these novels now describe as postexiliques<sup>1</sup> to "describe the unique aspect of stories that are no longer constrained by traditional forms of" (Harel shift, 2005, p.20), Kim Thuy offers a new hybrid poetic in Quebec where 'another has always been multiple. In this article, I will be examining the importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of trace evoked by Pierre Nepveu writings migrants, mainly manifested in Kim Thuy linguistic and culinary. Through persistence identity debates in our corpus, importance of

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The importance of linguistic clues

Pierre Nepveu noticed in 1988 in the ecology of the real, the migrant Quebec imagery itself as "a trace universe of concrete actions" (p. 202). The plurality of migrant identity gush test very tear-off material in the literature. Their expression is then plays in particular circumstances, and through the tensions, paradoxes, limits "(p. 202) While it is very different in their stories, novels Kim Thuy are the discovery of a caesura geographical area before, that of diaspora Vietnamese in Quebec. ru grabs the story - you could almost believe autobiographical - Nguyễn an Tinh, a Granby Vietnamese in retrospect raises his gaze on his personal history, which inevitably part of the collective history of the boat people flying in 1970 MAN a bit ' the distances from this traumatic experience saying sentimental relationship, but also the hybrid process of acculturation of Vietnamese arrived to adulthood in Quebec after a childhood on the banks of the Mekong. VI, his most recent novel, tells the transition to adult

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"In-between" incurable, I write only of a place, that of the "between" in-between, the inter-ocean-between-languages, between the two ideologies "(p. 29).

The period between the two languages, hybrid and plural language system is an important sign of topical tearing Kim Thuy. The mother tongue, the Vietnamese here, gradually lost, and re-registration in another language system is done only partially. The characters of his novels remain permanently under French students in Quebec while sometimes polarizing relations with regret in Vietnamese: "I had to learn my mother tongue, I had given up too soon." (Ru, p. 88) The hybridity the language system is materialized in a nearly constant trans-

lation of expressions from the source language, often on the margins of the text. *ru* opens on a first occurrence of this phenomenon, in support of the dictionary: "In French, *ru* means" brook "and, figuratively" flow (tears, blood, Silver) "" (Historical Dictionary). In Vietnamese, *ru* means "lullaby", "rock". "(Ru, p. 7) He also takes the tension of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend a authentic contextualization in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an equivalence in the host language, as *ao dai* (Man, p. 20), Vietnamese-cut tunic, the mother of the narrator man brings elegance. Other cultural practices are also presented simultaneously in both languages, such as traditional poetry known to all Vietnamese, endlessly repeated by his mother: "(Historical Dictionary). In Vietnamese, *ru* means" lullaby "," rock. "" (Ru, p. 7) it also takes the power of language, this time on the physical side of the page. Some vocabulary words are translated in the text, even when they are not mentioned in it, to attend an authentic context in situ. Some specific cultural elements of the country are listed in their own language, accompanied by an

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Trong Jam bằng sen gì đẹp  
 Lá xanh, bong Trang lại chen Nhụy  
 Vang  
 Nhụy vang bong Trang, The xanh,  
 Gan Chang Bun hoi ma tanh mui  
 sandwich.

In the marshes, what it is more beautiful as the lotus,

Where competition green leaves,  
 white petals and yellow stamens, pistils  
 yellow, white petals, green leaves,  
 Near the mud, but his stench. (Man,  
 p. 81)

A few pages later, this poem by Rumi, Persian poet of the thirteenth century built at the turn of a conversation:

A fine apple hanging  
 in love with your stone,  
 That perfect shot derive my clips.

An attractive suspended apple  
 in love with your roller

the perfect start to cut the stem. (Man, p. 87)

However, the translation process takes a few detours and sometimes deal with situations that present themselves as intractable. The multiple meanings of certain terms and areas creates problems that lead to question the narrator of man takes gladly. The Vietnamese GHE I can for example be translated as "cool mom 'or' mother mangy" (Man, p. 23), thereby affecting more or less directly on the meaning and the idea that the reader is his stepmother. Obviously volunteer for learning a second language, the narrator is particularly interested in the etymological path of words, as long as they suggest some inconsistencies in a new look:

The transition from one system to another stumbles on the language features in which learning too formatted inconsistencies "between French and English, the false friends lay snares, and each time, I gave in." (Man, p. 123) the translation process then fight between two disparate linguistic operations and whose equivalences are necessarily approximate. The narrator recalls that "although the Vietnamese is written in his day, most of the words still bear traces of the ideograms original image" (VI, p. 30). He is interested in breaking the

Chinese ideograms few pages later also

- to join her husband stationed in Shanghai - analyzing derivatives and associations: (. VI, p 70)

The distance is also apparent through the lexical richness do not necessarily find a language to another. Ru The narrator believes that "the act of love is the translation from one language to another, must be learned" (ru, p. 104), the steady recovery VI, which focuses on the plurality lexical verb "love" in Vietnamese: "love to madness, I love to be frozen as a tree, love until he lost consciousness, fatigue, abandonment of self" (vi p. 104). but positives - - The comic situations are multiplying, especially when he sees learning its limits with regard to the practice of the language: the idiomatic, for example, leads to occasional misunderstandings: "The first time I heard the expression Quebec" are you in my bubble " I thought my interlocutor told me his friendship for allowing me to be in her thoughts, on the inside, while he actually wanted me to let myself go. "(VI, p. 59) In Vietnam, the phonetic closeness of some terms and the importance of differentiation accents here and there to create dissonances that point in the narrative among the tourists traveling in Asia, as in the words "urinate" and "pepper" These two words

differ only by an accent, an almost imperceptible tone for the untrained ear. A simple accent to a simple moment of happiness. "(Ru, p. 129) Although the translation is ambiguous, even in times gruesome, sometimes this process remains inert, as simply impossible. The original language reflects a first cultural reality, which it is located in a spatial or geographical context, but in the sixth, which is also found in the experience of time - historical time - she is struggling to "the Vietnamese language I knew was marked by exile and frozen in an old reality , the one before the presence of the Soviet Union and close ties with Cuba, Bulgaria, Czechoslovakia, Romania ... "(vi p. 100-101), the narrator then there is the living testimony of a language and a frozen history and downtime when he left for the host countries. On the contrary, in language and cognitive process that characterizes the discovery of the host language, Kim Thuy combines the living language through recurring figures in ru and MAN would like allegories of language. These adjutants, often elderly, language and are critical to the source of the French transmission narrators for these migrants. In ru, this is Mr. Minh, the owner of a Chinese restaurant in the Côte-des-



Neiges, where the father of the narrator was working as a delivery man, who "overcame the desire to write" him (ru, p 97.):

He, who was not the sky that had saved was writing. He wrote several books during his years in re-education camp, and always on the single piece of paper that had a page on top of another, one chapter after another, a story without result [...] recited to me the words to the user dictionary: nummular, whining, quadraphonic, in extremis, Sacculina, logarithmic, bleeding ... like a mantra, like a march towards the void. (Ru, p. 97)

The narrator tells of Man also has a neighbor who she calls "a living dictionary" (Man, p. 59)

The neighbors considered crazy, because he gave daily as jambosier, where recite French words and their definitions. His dictionary is held against him throughout his youth, he had been confiscated, but continued to turn the head [...] pages.

Humer: suck the nose smell. Smelling the air. Humer wind. Humer fog. Hume fruit! Hume! Jambose, also called the love apple in Guyana. Hume! (Man, p. 59)

The narrator is captured by language, that persists you well after the transition in the host countries.

#### Culinary mediation

Another major brand is well up in the poetic hybrid Kim Thuy through the culinary universe that inhabits it. Those who have studied the author's personal journey Quebec "rose-colored glasses" 2 remember his debut in his Ru Nam restaurant of Notre-Dame in Montreal, before the media success of his first novel ru. In his writings, the traditional dishes, either Vietnamese or not, is like a first cultural mediation between peoples, particularly present in the sixth. The kitchen then erected in sharing the tradition for expatriate communities in Montreal celebrating the new year with the Association of Vietnamese women of Quebec Complexe Desjardins sell the "Rolls, stuffed ravioli, hot cakes, cassava cake" (I, p. 81) in the kiosks. Food is also l'chance for intergenerational transmission of files through the preparation of traditional dishes, "But the food has settled there, his mother and me, since I was the one who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) the food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to

generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. since it was I who found the ground that the tooth had broken into their obsession with a ligament chicken feet sold in the front window of the house. "(VI, p. 73) The food will be the size of a fundamental cultural heritage carrier of a tradition handed down from generation to generation. In addition, Kim Thuy spontaneously gives a historical perspective to the discovery of the food. The field of culinary and is the site of a collective history reinvestment through the sharing of food. 73) The food will be the size of a fundamental cultural heritage carrier-

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I tried to take a few pieces of twenty years of the Vietnam behind the Iron Curtain dragging restaurants-tables. Opposite my hotel, there were several. One offered chopsticks liver sausage, other noodles sauteed and more, Tonkinese soups. I ended my day with this soup that nothing like cooked in Montreal, Los Angeles, Paris, Sydney and Saigon seemed. The hanoïenne version sold only with a few slices of beef bleeding, while I had always eaten this dish with a dozen ingredients, including tendons, stomach, hock, Thai basil, bean sprouts ... (I, p. 102)

More than a cultural, culinary takes the form of ru duties, in which the narrator intends to defend the memory of men imprisoned in diet re-education camps in 1970 and their wives, who brought them some food not knowing if they were alive: "in memory of these women, I prepare from time to time the browned meat to my son, to preserve, to repeat these gestures of love." (Ru, p. 44) This tradition is broken by supplying the North American context, which marks only very rarely cultural transmission or a duty of memory. He The narrator is surprised "that he could not help noting with sadness that his American wife fed him mainly frozen foods" (VI, p. 124). Frozen plates, wide cells indefinitely, so are the symbol of an identity loss celebrated in the new continent of mass culture. This denial of otherness identity in foreign traditional dishes and leads some of the stars lie border from not declaring the food that lead - "I have nothing to eat" (VI, 124 p.) - confessing this fact some acculturation obscured by neglect of Vietnamese culinary practices. For a contiguous phenomenon, the report reflects the culinary alike cultural alterity that is synonymous with regular travel and discovery, symbolic minimum. In the sixth ever, examples of these are culinary flooding elsewhere. The father of the narrator, diplomat, returns

from his travels unknown specialties in Vietnam: My father was reported discovery delights us also, from anise Flavigny foie gras, through melons sometimes available in some French restaurants in Saigon. "(VI, p. 42) This discovery of space foods creates a culinary mapping space, the place sometimes offering only reality that his food specialties. A few pages later, the food is associated with other inscribed cultural practices in space through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other inscribed cultural practices in space, through Tan, a friend of the brothers of the narrator: the place sometimes offering only reality that his food specialties. a few pages later, the food is associated with other cultural practices inscribed in space, through Tan, a friend of the brothers of the narrator:

Tan introduced us to spaghetti carbonara, then with bacon and Parmesan. He sang songs in Italian Pavarotti and imitating. He showed La Dolce Vita and all other Marcello Mastroianni film. He showed to my mother and me paso doble, tango, cha-cha-cha. Black Magic Woman Santana still turning heads at the rhythm of "one, two, cha-cha-cha."

(I, p. 84)

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However, the food turns increasingly anchored in space and sometimes allows an escape, as it is fictitious. The brother of the narrator is so hired a Japanese restaurant where "there [is] guests traveling to Kobe" (VI, p. 51). Despite his Vietnamese origin, "his acrobatic movements agreement ingredients he [e] Japanese identity [...] and nouriss customers [ENT] their exotic dreams" (VI, p. 52). Yet the culinary draw a clear demarcation between the country of origin and the host country and a brand identity that renews the debate on diversity in Quebec: "It 'obvious that some tastes are exclusive and draw a strong identity border." (man, p. 80)

#### A renewed otherness

The appearance of migrants written in 1980 has weakened the Quebec tradition, which was part of the literature of the earlier device editorial indisputable Paris center. The stories of Robin Laferrière or Kokis have therefore set up a secondary space in a Quebec literature whose actions have rarely been challenged, as demonstrated by the persistence of the soil until mid-1940 and that the issue of the national project. Migrant scriptures, tangible guarantees of discursive diversity, they are put on the sidelines of a minority literature now

and then helped strengthen the field Maggioro Quebec as literature: "So, creating its own periphery, Quebec literature have solidified his seat identity." (Harel, 2005, p. 23) in parallel, Quebec literature has invested questioning of identity and otherness, adding complexity to the cross-cultural debate and pluralism that characterizes it, and especially the ability of Quebecers to determine for itself if it is another. Stone Nepveu evokes "ambiguity of this Quebec about diversity, dragging goes from" recognizing the other "on" the other is "" (p. 202). This inherent problem with the trans-culture is reflected in the novels of Kim Thuy. The migrant character then deletes promptly for the benefit of the migrant framework ignoring these specificities. In humans, the denial of the Quebec identity relegates plurality some migrants into the margins: "He was of those who have lived too long in Vietnam to become Canadian. And, conversely, who have lived too long in Canada to Vietnam again." (man, p.

A cross-cultural specificity of the writing of Kim Thuy seems to be his attachment to the name and symbol that confers. Onomastica is obviously a practice rooted in a culture and language, and the importance of the name varies

from one to another, as shown by the Vietnamese exile in Quebec for the protagonists of Kim Thuy. In the crossing of the boat people, ru complaint anonymity as an affront to the face of death, but also a blatant loss of identity: "The others, who had sunk during the crossing had no names. They are anonymous dead." (Ru, p.24), as the name is a heritage that is passed from one generation to another: "He expressed his pride at having created both an empire and an enviable reputation by repeating his name for each his children:" Thérèse Le Van An, Jeanne Le Van An,. Marie Le Van An ... and my father, Jean Le Van of the Year "(. VI, p 12) However, the identity of migrant slip deduced dissolution of onomastica evident by the transition from one language to another:" history Vietnam, with a capital H [...] posed the accents of our water names [...]. He has also exposed our names to their senses, reducing foreign and strange sounds in French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures before the transition in space: It has also exposed our names to their senses, reducing foreign sounds and strange in French. (. Ru, p 12 ) "it, however, reveals that onomastics may show some failures before the transition in space: it has also exposed our names to their senses, reducing foreign and strange sounds in

French. (. Ru, p 12) "it, however, reveals that onomastics may show some failures in space before the transition:

*My name, Bao he has shown the benefit of my parents*

*protect smaller. "If translated literally, I small microscopic Precious. "As in most cases in Vietnam, I was not able to be in the image of my name.*

*Often the girls who call themselves "white" (Bach) or*

*Snow "(Tuyet) have a very dark complexion, denominated boys*

Power "(Hung) or" strong "(Mạnh) fears the larger trials. As for me, I grew more and much better than average and the same impulse, I throw out the box. (I, p. 30)

For the mother named Xuan, the same onomastique hijacking applicable: "He agreed right away that the kids never would tell him:" You are my spring, "though his birth name, Xuan, meaning" spring "and has lived in a place called "the city of eternal spring." "(VI, p. 18) the Vietnamese tradition thus gives a symbolic name and invite us to consider onomastica not as a science, because it reveals failures evident in the facts, but as a Figurative predestination physical or personality. However, Kim Thuy clearly highlights the inconsistencies of these ancient practices,

particularly regarding the trauma " My name I do not predestined to weather the storms of the deep sea and even less to share a hut in a refugee camp in Malaysia with an elderly lady who cried day and night for a month without explaining who they were fourteen children who accompanied him. "(. We, P 45) The slip onomastic from one language to work in a logic of absorption and transformation, as a linguistic loans language to another system:

My grandfather had never protested when the teachers were given a French name. For lack of knowledge, by an act of resistance, his parents were not his given. So in classes from year to year, from one teacher to another, he had a new name, Henri Le Van An, Philippe Le Van An, Pascal Le Van An ... Of these names, maintained and Antoine Le Van An transformed in the last name (VI, p. 10)

Despite wandering onomastica grandfather of the narrator, the Vietnamese name becomes the French name, that later generations have inherited, although its origin is in the will to resist through language.

Meanwhile, the otherness plays in the hyphenation of the subsidiary. Exile, often traumatic, interferes with genealogi-

cal gaps, which are similar to the cultural implicit broken by the passage of Vietnam in Quebec. The narrator of Man evokes the confused attitude of his guardian face female figures surrounding it:

His approach [...] was that of a man uncertain, lost between the two worlds. He did not know if he had to cross the line before or after women. He did not know if his voice would be that of matchmaker or her. His hesitation when he spoke to the mother we all terraced. He called hodgepodge "big sister" (Chi), "Aunt" (CO) and "great-aunt" (BAC). (Man, p. 15)

Inconsistencies regarding the country of origin and traditions of the host country reflect a discomfort with cultural practices. MAN is also emblematic of this malleability of post-traumatic genealogy from when the narrator reveals the front pages that does not know his father: "I did not know my father." (Man, p. 34) However, the genealogical groups are concise in the novels of Kim Thuy. The Vietnamese tradition gives the importance the Quebec Genealogy culture is partly ignored, "When the Vietnamese meeting, the village and the original family tree are the two themes that open most conversations because



we firmly believe we are what our ancestors were, that our destinies meet lives gestures that preceded us. "(man, p. 53) As mentioned by the narrator of you, the Vietnamese tradition places a responsibility for the success that transcends generations. It does not belong to one person, but it's part of a family line: "The success of a child's parents and his ancestors." (I, p.60) Ru also defends the polarization of a family responsibility by duty that binds the narrator to his mother in the personal history, but also the collective history of the Vietnamese diaspora in Quebec after the trauma of exile: It does not belong to one person, but it's part of a family line: "the success of a child's parents and to his people." (I, p.60) Ru also defends the polarization of a family responsibility by duty that binds the narrator to his mother in the personal history,

My birth was instructed to replace lost lives.

My life had a duty to keep my mother.

My name is Nguyễn An Tinh and my mother, Nguyễn An Tinh. My name is a simple variant of her since only a point as I differ from her, apart from her, I dissociate themselves from it. I was an extension of her, even in the direction of my name. In Vietnam, its means "peaceful environment" and mine, "peaceful

inside." For these almost interchangeable names, my mother confirmed it was because of it, that I would continue its history. (Ru, p. 11-12)

The narrator then binds here onomastica in genealogy. Yet the Vietnamese tradition also allows symbolic changes in genealogy. The narrator of Man evokes the multiplicity of matriarchal figures of Vietnamese tradition. Aunts, like mothers, are responsible for the education of children:

Often, aunts in a family are called "mother" because they have almost the same duty and the same check on the welfare and education of children. "(. Man, P 109) Thus, even though she knows her biological mother, the narrator of Man is symbolically adopted from a friend who fill different roles:" Even before a word is spoken, and we became friends with the time, the sisters. He adopted as his adopted daughter. "(Man, p.54) The genealogical groups also play in the heart of the trauma. The hold of the boat during the crossing of boat people from Vietnam to China's coast, became the scene of a reshuffle and sometimes a complete overhaul of the genealogy its occupants: "In this isolated world, friendships created the slightest connection. Two classmates became sisters, both natives of the same

city helped each other cousins were two orphans a family. "(VI, p. 46) The report to the otherness of post-exilic Kim Thuy materializes literature then through a Vietnamese battered tradition in its onomastica and genealogy. The contact with the transcultural, Quebec context is then defined as specific to a cultural hybridization

#### Hybridizations and cultural memory

Pierre Nepveu ecology of reality, called the writings Quebec migrants as "a cultural context in which the loan is often easy, the quiet hybridization, cosmopolitanism harmless" (p. 204) and was therefore in favor of all types of hybridization , cultural, listen, and so liter-

ary. He then took the example of Québécoise Régine Robin in 1983, which, according to him, showed a desire to "note any differences inventory, catalog, classification" (p. 204). This fragmentation in the form of the experience of the multiplicity of cultures persists in the post-exilic Kim Thuy literature, with redundancy - collecting stories that seldom more than one page - shows a certain permeability. ru The narrator,

I say fragments of my past as if they were stories, humorist comic numbers or tales of faraway places with exotic décor, with unusual sounds, parodies characters. (P. 141)

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